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IVAN T. SANDERSON

F.L.S., F.Z.S.

The Wudewása or Hairy Primitives of Ancient Europe

A preliminary search through some Bestiaries and other Mediaeval European illuminated manuscripts brought to light a number of depictions of creatures called « woodhouses », *Wudewása*, or simply « wild men », shown completely covered with long hair or fur and having certain other specific characters. These are readily distinguishable and quite distinct from depictions of apes and monkeys on the one hand, and people in costumes playing the parts of these wild men in traditional, religious, or secular plays and carnivals on the other hand. The significance of these Wudewása are discussed and reasons are given for supposing them to be representations of relic knowledge of some fully haired Primitives or Subhumans that once inhabited western Eurasia. Special attention is drawn to the form of the feet in these depictions.

Introduction

In the 3rd of June, 1961, issue of the *Illustrated London News* (5), there appeared a reproduction of a plate (1) from an English bestiary that was being put up for sale at Mesers Sotheby's on the 6th of that month. The caption read : « Folio 16 of a late-15th-century English bestiary (4) ; a manuscript which also contains a herbal. (17 by 11 inches). The four creatures depicted here are : an ostrich holding a nail in its beak (there was a mediaeval belief that they could eat iron), a ram, a wolf, and a « wyld man ». This last has his body covered in hair - indicative of another mediaeval belief -. This Wyld Man holds a

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snake in his right hand and a rough club in his left hand ; his hands and feet are « naked » or hairless ; he sports long curly hair, and a very generous moustache and beard. The hairiness of his body is formally represented by wavy lines, and he wears a belt so that it looks more as if he were clothed in an overall, tight-fitting, fur garment.

Since this depiction showed certain points of similarity with some early mongolian brush drawings of *Hun-guressu*, namely the *Gin Sung* or « Bear Man » of the Chinese, or *Dzu-Teh* of the Nepalis, in other words the largest of the three types of those creatures which have come to be called « Abominable Snowmen » colloquially and collectively, that are alleged to occur in the eastern part of Eurasia, we decided to write to Messrs Sotheby in the hope of obtaining further information on the bestiary in question and also with a view to obtaining sight of the document if possible. We received a most courteous and highly informative reply from that company, giving some extremely valuable new and unexpected information not only on the document in question but upon the whole matter of « wild men » in mediaeval illuminations of all manner of manuscripts other than bestiaries. They also drew our attention to a collection that they had sold on the 9th of December, 1958, under the title of Dyson Perrins, and with particular reference to Folio 82 (Plate 45 in their illustrated catalogue (12), of that collection, while further advising us that a high quality reproduction of said plate might be inspected in the Pierpont Morgan Library in New York.

Following this kind action and suggestion we inspected this document and thus came to the first of a series of most surprising and enlightening discoveries. In this research and for subsequent discoveries we are very deeply indebted to Miss Mary Kenway, Superviser of Readers' Services of the Pierpont Morgan Library for it was she who called our attention to numerous other documents that displayed similar depictions. This research culminated in a review of several dozens of both originals and reproductions of 8th to 16th century depictions ; a reappraisal of two outstanding books — « *Apes and Ape Lore* », 1952, by H.W. Janson, The Warburg Institute, University of London (7), and « *Wild Men in the Middle Ages* », 1952, by Richard Bernhei-

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mer, Harvard University Press (1) —; and finally to similar depictions on Roman and Etruscan pottery, some very ancient silverware, and a number of bronzes. These last will be described at another time.

Our findings may perhaps be claimed to be « discoveries » but only for one reason. This is that, although the individual figures in all these depictions have been fully catalogued by scholars, they do not appear to have been critically examined by anthropologists or zoologists with full knowledge of the literature pertaining to the field of what we have been constrained to call « ABSMs », — stemming from the inappropriate but now firmly established monicer « abominable snowmen », to cover all cases of existing or allegedly still existing haired Primitives, Submen (Neanderthaloids, *et alii*) and-or sub-Hominids (Pithecanthropines, Australopithecines, etc.), or even sub-Hominoids such as Gigantopithecus. As a result, some very significant features of a number of these depictions of Wild Men, and of a number of others stated to be of apes and monkeys, have been entirely missed. Upon such critical examination of these depictions, moreover, it seems to be clear that Dark Age and Middle Age European artists knew a very great deal more about the anatomy and external morphology of Primates than has been supposed, and that they went to particular pains to differentiate between seven distinct categories of Primates. These are : (1) Lemurs, or *Lemures*, as living animals, and as opposed to the lemuroid ghosts of the Romans (2) Monkeys — and with sub-distinction between the major groups, such as between baboons, langurs, and cercopithecoids — (3) Apes, among which they knew only the Orang Utan, (4) « Woodhouses » or Wudewása, (5) simple Wild Men or « wild » humans, which they subdivided into various types such as troglodytes, and so forth, (6) people dressed in costumes for fairs, carnivals, plays, and so forth, *in imitation of* Wudewása, and finally (7) Humanbeings *per se*. What is more, while much that is depicted by these artists is allegorical or has mythological connotations, the artists seem to have gone to much trouble to make a distinction between fact and fancy. One example will suffice.

The crude clubs carried by the Wudewása types are invariably of the same form and size, and are nearly always carried

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in the *left* hand, even if the right hand is free. But even more convincing than this detail is the care with which they depict the feet of each of the different categories. It is the form of of the feet that is, moreover, of greater significance than any other anatomical detail in distinguishing between Hominid and Pongid anthropoids.

The dyson perrins folio

This item may be found listed on page 86 of Messrs Sotheby & Co's illustrated catalogue entitled « The Dyson Perrins Collection. Part I » Dec., 1958, and being a listing of « Forty-five exceptionally important Illuminated Manuscripts of the 9th to the 18th Century. A block book and four printed books ; property of the late C.W. Dyson Perrins Esq., D.C.L., F.S.A. ; with an Introduction by Prof. Francis Wormald ». Under the subtitle Folio 82., the catalogue states : — « Historiated initial ; the Adoration of the Magi ; in the border wild wodehouses run down to a river on which one of their number, mounted on a golden bird and armed with club and shield, fights a silver merman whose upper half is encased in armour » (2).

There are several points of the utmost significance in this picture. First, it will be noted that at the top are men in their current dress hunting a stag with dogs. However, the two figures on the left are smaller, apparently naked, hairy, and armed with a bow and arrow and a spear respectively. These figures are shown on an open down. To the right is a river shown in very fine perspective running from a gap in these downs, the other bank of which is heavily forested. Three Wodehouses are shown running down this river bed to a foreshore, immediately off which a fourth, mounted astride a large bird with a doubly-hooked beak and prominent narrow tongue, defends him-self with a wooden club and an exceedingly crude shield of most significant construction.

The clubs carried by the wodehouses are deliberately and carefully shown to be but crude logs with rounded ends and of somewhat lesser diameter at the end held by the hand. The « shield » is composed of two laths of wood, presumably held to-

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gether by crosspieces, but arranged so that the holder may peer between the two slats. Such shields may be found today among the Hill Batuks of Sumatra, an exceedingly primitive group of proto-Malayans driven up into the montane forests by the tribalized Batuks who are of much more advanced culture. The Hill Batuks have no actual name, have Melanesian features, practically no possessions other than wooden spears, bows, and these « shields » which, in their case, are made of two bits of stout bamboo bound to three lighter cross-pieces with vines. Similar defensive mechanisms seem to be portrayed in Spanish stoneage cave paintings such as those in the Cuevas del Civil near Albocácer, Castellón.

We shall be discussing at another time the weapons and « tools » alleged to have been carried by various ABSMs. After reviewing hundreds of reports by those persons who say they have observed these various creatures, it transpires that nobody claims they ever carried anything made of other than wood ; while, of wooden objects, we have constant reference to crude clubs, and primitive bows and arrows (see GENUS, 1962, Vol. XVIII, « *Hairy Primatives or Relic Submen in South America* » (11). It is this author's contention that a dendritic phase preceeded both the odontokeratic and the petrolithic in Hominid « culture » and that subhominids in tearing green branches from trees came upon bark-strips and thus the « string » for the bow and subsequently simple weaving at a very early period when he was still a wet forest denizen.

The external morphology of the wodehouses in this illustration is of even more significance than the implements they are carrying. They are shown to be small of stature with short legs and long arms. They have comparatively large heads with massive but shortish hair and fringe beards *under* their chins. The brow-ridges are pronounced and « beetle » ; the nose is large ; the mouth wide and full, and the naked face is very cleverly shown to be black but very shiny. Most important of all, the artist went to very great pains to draw no less than seven hands and two feet of these creatures in great clarity one of the latter being a left foot of the second figure back, planted squarely on the beach sand, the other seen in semi-profile on the back of the great bird, of the front figure. These feet, like the hands

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are *completely hominid*, with a fully apposed (not in any way opposed) great toe. In other words, despite the very animalistic features of their overall morphology, these wodehouses are depicted as decidedly human on two counts — the use of offensive and defensive weapons ; and the form of their feet. The importance of the latter fact can not be too greatly stressed.

The last point of real significance in this depiction is the contemporary written mention of « wodehouses ». This name has an increasingly precise meaning and import as one goes back in time through the centuries in England (9). From the currently fairly common familial name of Woodhouse, one goes backwards through Wodehouse to Woodwose, Wodwose, Wodewose, Wodewese, and Wodwos to the late Anglo-Saxon Wudewása (which, incidentally remained current till at least the fifteenth century) and thence to *Wudu Wasa*. The first of this combined term is the Late Old English for a « wood » ; the word *wasa* is discreetly described as obscure but is frankly unknown. However, in combination, *Wudu Wasa* or *Wudewása* means a « Wild Man of the Woods », a savage, a satyr, or a Fawn. Later, it was also applied to a person dressed to represent such a being in a pageant. One suggestion had been made as to the origin of *wasa* ; namely, that it originally derived from *vu'assar*, from *assir*, *aesir*, Asia-Man, or Asiatics. The implication would then be that mediaeval artists knew of « wild men of the woods » armed only with primitive wooden weapons that lived in Asia and attempted to defend it from knights in armour coming to the mouths of rivers from the sea — as allegorically depicted at the bottom of the Dyson Perrins Folio herewith reproduced.

Monekys and apes in mediaeval art

Monkeys, and the Orang-Utan as the only ape known to mediaeval artists, are a fairly common item in depictions from the earliest phases of illumination in Europe. A large number of these have been assembled by Janson (*op. cit.*).

On critical analysis, consistent with a prior knowledge of the literature on ABSMs as defined above, most of these indeed prove to be careful and considerably detailed depictions of such

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creatures. However, some do not, and for equally cogent reasons — cogencies, moreover, most carefully introduced by the artists. Examples of these are Plates XXIX (c), XXVII (a), and in another respect XIII (b) in Janson's « *Apes and Ape Lore* ». The first of these (3) is therein [stated to be MS.88, f. 158r, at Walters Art Gallery] and displays two anthropomorphic figures apparently dancing and holding hands but naked and shown to be fully haired all over by formalized lines of tashes. The faces are humanic but low-browed and almost chinless ; the head hair is very short. The hands are completely human but very long-fingered ; the feet, however, are completely hominid with fully *apposed* big toes, and shown in four different positions and from four different angles. There can be no doubt at all that these are meant to be hominids as opposed to pongids for the very simple reason that all pongids are shown with very widely *opposed* big or great toes.

The second illustration cited above is stated to be by Hans Durer in a Prayer Book of Maximilian (f. 111v, p. 168, *op. cit.*) (4). This is of a (presumably) family circle of fully-haired anthropoids; father, mother and child. The father is pouring water into a pool from a coffee-pot. These figures have longer head hair and even more simian faces — in the case of the mother almost a dog snout — and rather short legs but again the feet are clearly shown with apposed great toe, though that of the female, shown from below, is ambiguous.

The most enlightening illustration is, however, number XIII (b) (5) which is captioned « Fortitude transfixing Ape » from *Fons memorabilium*, Oxford, Baliol College. In this we see « Fortitude » in the guise of an entirely human, though naked and furred figure with curl-peaked helmet and a thin lance standing over a prone « ape » through the head of which he has driven the lance. The former's feet are completely hominid and have apposed great-toes ; the latter has handlike feet with a fully *opposed* great toe.

Two other plates in Janson (*op. cit.*) are of special interest. The first, Plate II (b) (6), shows an « ape-devil from the Temptation of Christ» (Puerta de las Platerias, Santiago de Compostela) a basrelief showing a winged « ape » standing and leaning on a plinth. This figure although extended in a very rare and un-

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natural pose is in all proportions — even to the slender legs and « pointed » hip — a Rhesus Monkey ; the head, face, and more especially the feet being superbly and most accurately sculpted. The other picture (7) is even more startling being « *Homo sylvestris — Orang-outang* » from Tulp, *Observationum med. libri tres*, Amsterdam, 1641 (13). This, although of much later date shows an Orang-utan with very considerable fidelity and especially with regard to the feet. From these two examples alone we can see that the true external form of monkeys and apes were known throughout the ages and that the artists went to great pains to reproduce accurately the details of their extremities. They did not, in fact, mix the details of humans with pongids or lower primates ; nor vice versa.

WILD MEN IN MEDIAEVAL ART

In the same plate (No. LIII) of Janson (*op. cit.*) two standing figures (8) are reproduced captioned respectively « Breydenbach's Ape from Gesner's *Historia Animalium*, Zurich, 1555 », (3) and « Ourang Outang, from Bontius, *Historia naturalis*, Amsterdam, 1658 » (2). The former is a grotesquery with semi-erect gait, bended knees, a long tail, a monkeylike face surrounded by a ruff reminiscent of a Wanderoo Monkey, and holding a crutchlike stick in the right hand. This creature's feet are very long-toed and the great toe is clearly opposed, while both feet are rolled outwards. The creature is a female with prominent and pendent breasts but is hairless. The second figure has a completely human stance and appearance, is again female with prominent genitalia and is fully furred with long head hair, a big submandibular fringe or beard, and heavy fur on the hips and bottocks. The hands and feet are most carefully shown as being entirely human. This creature is called an « ourang outang » by Bontius but, be it noted Tulp (see above) 17 years previously had given us a most correct reproduction of the ape known properly as the *Mia* (though colloquially as the Orang-utan), published also in Amsterdam, while the name *orang utan* means simply « wild man » in Malayan. (Incidentally, as Ber-

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nard Heuvelmanns has pointed out, *Orang utang*, as opposed to *Utan*, means « a man in debt »).

There is then a very curious plate (9) in Hoppius' « *Anthropomorpha* » (Erlangen, 1760). This depicts four anthropoids entitled respectively a Troglodyta, Lucifer, Satyrus, and a Pygmaeus. The first three are standing upright ; the Lucifer having a short thin tail, a prominent facial fringe, hair along the back of the thighs only, and (again) holding a straight stick in the right hand ; it appears to have been taken from Gesner. The big toes are opposed. The Satyr is a short-legged, pot-bellied, large-headed, grotesquery fully furred and having pronouncedly simian feet. The Pygmaeus is seated on a stool, holds a straight stick in its right hand, is fully furred, with a monkeyish face, long fingers curled into almost a full circle outwards and upwards, and feet more reminiscent of a Langur than any other primate. The Troglodyta (presumably a female) is, however, entirely human ; somewhat obese, clean-shaven, with short curly head hair, and completely human hands and small feet. In this plate we do find evidence of the mixing of both monkey and ape, and man and monkey characters, in that the Lucifer and the Pygmaeus hold sticks ; otherwise, however, all but the Troglodyta, though somewhat anthropomorphised, are clearly non-human in proportions and details, if not in stance. Here the Triglodyte, or « Cave-dweller », be it noted, is manifestly a wild man.

This figure and the Bontius illustration are obviously depictions of *wudewása* though transfered to other locales and considerably more humanized than as shown in earlier works. In fact, by the 16th century memory of the original wudewása seems to have become dimmed, while considerable confusion had arisen in the minds of naturalists and artists alike due to the importation of many more kinds of primates from Africa and the Orient, (and even from the Neotropical region) and by an ever-increasing infusion of legend, mythology, and hearsay from the past, combined with a growing scepticism fostered by strict adherence to the Biblical version of creation. Hairy hominids were, however, still considered up till the 15th century to be perfectly valid former inhabitants of Europe, as evidenced by a delightful little depiction in the British Museum, appropriately called « a drollery » in Queen Mary's Psalter ; of the 14th Century

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(10). This shows a very hairy wild man with perfectly human hands and feet pursued by one dog and confronted by two more.

From these and other examples it is plain that while monkeys and apes were not initially very wellknown or at all times realistically depicted they were from the earliest times recognized as such, while an entirely different class of beings, namely wild, fully haired humanoids or hominids were also generally accepted as either still existing (at least in central Eurasia) or, presumably, to have previously existed in the western part of that continent i.e. Europe. The belief in trolls, satyrs, fawns, and their small counterparts the pixies, elves, and gnomes, has persisted until today in various forms and by various names in all the mountainous countries of Europe. In Scandinavia, country folk in the far north, adjacent to the montane forests, assert that some of the first (or *wudewása*) still exist; while the Academy of Sciences of the U.S.S.R. treats similar reports from the Caucasus with the utmost consideration and has now sent several expeditions to that area to search for evidences of them ; called there *Kaptar* or *Kheeter*.

Wild men in mediaeval plays

A further cause of confusion permeates the field of depictions of hairy men in mediaeval art. This is the very frequent occurrence of persons dressed in fur costumes in imitation of wudewása, for pageants, plays, and other performances. It is our belief that the figure in Folio 16 (1) of the early English Bestiary (4) described at the beginning of this paper, is of this nature. Such figures form the basis of Bernheimer's studies, and it is interesting to note that while Janson adopts the thesis that most if not all such depictions are of what he calls « apes », this author implies that all those which are manifestly *not* of apes or monkeys, are of men in costumes. The third alternative, namely that some of them are of a specific creature, the Wudewása, or even that the costumes are imitative of such a creature does not appear to have occurred to either of these scholars. The costumed figures tell us a considerable amount about the current beliefs about the nature of the original « wild men ».

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Bernheimer reproduces what he captions a « Carnival figure from a Schembart book ». (Stadtbibliothek, Nuremburg : 16th Century) (11) which is a large bearded figure clothed in a tight-fitting, furry outfit with a crown and ceinture of leaves, and carrying a small tree over his right shoulder. To this tree is lashed either a very small man or boy. The giant's feet are in socks or slippers but his hands are naked. This is stated by the original artist to be of a costumed participant in a carnival but it is more allegorical than realistic. Moreover, it carries some pertinent overtones.

It is to be noted that the reports of the larger or giant ABSMs not infrequently concern the kidnapping of humans, but very curiously all but one or two of these reports speak of young human males being taken : and, it is more often grown men in their prime rather than boys who are alleged to have been carried off. There are also cases of these men having been carried over the ABSM's shoulder ; in one case in a sleeping bag (Ostman, 1957). Secondly, these larger ABSMs are repeatedly said to tear up small trees by the roots. Some people have described some of them as having fringe like beards and very thick, heavy, human hands but with permanently curled fingers as shown in this picture. Finally, their footprints are grossly human at first sight but, in some surfaces, appear to be more or less toeless.

Bernheimer reproduces two other pictures of costumed «wild men » that have particular points of interest. One is of St. Chrysostom (12) being captured as a wild man (A woodcut from Fyner's edition of « Lives of the Saints », 1481), in which said saint is shown crawling out from steep rocks on hands and knees while a hunter with a spear blows a horn and two dogs frolic around. The figure has long hair, a fringe beard, and is completely hairy but for his hands and feet, the exact form of which are not shown. This picture closely parallels descriptions of the *Almas* or *Almasty* of southern Mongolia as given by Rinchen (see Booklets of the U.S.S.R., Acad. Sci.) of creatures that were in past centuries canonized by the monks of that region. The other illustration (13) is of a play, the « Death of the Wild Man », from a woodcut by Pieter Brueghel the Elder. In this cut the player costumed as the wild man carries the usual club of the Wudewása.

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The foot of the wudewása

As we have pointed out repeatedly throughout this discourse, the single most distinct and distinguishing feature of the true wild men or wudewása is the form of its foot ; and with particular regard to the size, form, and disposition of the big or great toe. It is rapidly becoming recognized that the only constant and valid feature for differentiating Hominids from Pongids is the first toe ; being, in Hominids, apposed and in Pongids, opposed. All other characters and characteristics that had been put forward to so distinguish between the two groups have in time broken down — both anatomical, like the simian shelf, brain size, tooth size and structure ; and cultural, like the use of implements, interpretable vocalization, and so on. Hairiness is really no criterion, though we do not know of any race of fully haired hominids living today. This however, makes the early depictions of the Wudewása bestial as they may be in other features, the more convincing, for the human-type foot and first toe pronounce them to be Hominids (and *not* Pongids) and proclaim also the artists' great care in so depicting them.

Conclusions

From these discoveries, and from detailed studies of these mediaeval depictions, combined with those of some earlier depictions on pottery, and later illustrations in early natural histories, we are forced to the conclusion that a type, or types, of primitive, fully-furred or haired humanbeings with long arms, beetling brows, dark skins, and who possess only wooden implements, were known to these early artists. Further, this knowledge was very widespread throughout central and northern Europe until the 14th century, though it seems to have died out in the Mediterranean area during middle Roman times.

This is quite consistent with much western legend and folklore on the one hand and with considerable speculation of a more scientific nature on the other (10). It has for long been taught that the Neanderthalers disappeared from Europe at the end of the last ice advance, and it is implied in face of or at the

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hands of modern man in the form of Cro-Magnon Man. However Cro-Magnon man appeared rather abruptly on the extreme western fringe of the continent, and it would seem that the other peoples in the late palaeolithic and mesolithic stages of advance also spread into the Mediterranean from the west ending with the appearance of the Iberians. Although the ice was still not gone from the upper Scandinavian valleys in 8000 B.P. there were already people incising petroglyphs of fish and whales in central Norway by that time. There were settled communities all over the lowlands of central and western Europe in mesolithic stages of culture in 4000 B.P. but vast areas of lowlands remained clothed in dense mixed forest while the mountain forests were not penetrated until much later and some areas not until fully historic times. There remain considerable areas in northern Sweden, and the Caucasus that have not yet been explored. Settlement followed by civilization spread northwards into Europe from the Mediterranean basin but it took several thousand years to reach the ultimate peripheries of that continent, and during this period the immediately postglacial conditions continued on undisturbed in many places until the 14th century. This is clearly shown by the progressive disappearance of the fauna.

The Aurochs lingered on till that century in the Black Forest ; the Wisent still clings precariously to survival in western Russia. The lynx, the wolf, the bear, and the beaver shrank back to Scotland in the British Isles but lingered on till later, and the Wild Cat still so lingers there today. The highlands of Scotland formed a closed and almost virtually unknown country till 200 years ago.

Neanderthalers and other primitive hominids or submen were not exterminated overnight by Cro-Magnon nor any other race of modern men. In some areas they appear to have been absorbed rather than exterminated but in other areas they just removed themselves, and probably back into the forests. Having the acute senses and knowledge of their environment that is common to wild animals plus, it would seem, a very considerable degree of intelligence — they were fine craftsmen quite apart from having a very large brain capacity, if that be any criterion for intelligence — they much more likely retired before the

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encroachments of modern man rather than trying to fight him and being driven out or exterminated. The great difference between the Neanderthaler and Modern man is that the former was not tribalized, whereas the latter was ; therefore the Neanderthalers undoubtedly did not fight unless attacked and cornered individually or in family groups. Further, if the reports of the Kaptar emanating from the Caucasus today are any criterion, it would seem that these subhumans were gatherers rather than hunters and did not even travel in family groups but individually and by sex and age group. Caucasians speak of there being three kinds of Kaptar (see Booklet No. 2. U.S.S.R. Acad. Sci. [14]) differing in size and fur color but one being all males, another all females, and the third of both sexes but smaller. The males are said to be entirely solitary, the females to go to water in groups, the small ones to travel in small bands. From this one can but infer that they are all of one species but that the males are solitary, the females semi-communal, and the subadults travel in gangs not unlike young lions.

For these reasons it may then further be infered that the Neanderthalers disappeared from Europe only very gradually and over a very long period ; and that some of them remained in central Europe till Mediaeval times, and some may still survive in the two extreme limits of that continent — in northern Sweden and the Caucasus.

There is no valid or conclusive argument against Neanderthalers being fully furred or clothed in hair. There is some concrete evidence that they were so clothed, and it would seem logical that they should have been for they dwelt in cold climates and even right up to the ice front. They were undoubtedly there at one time and they only « disappeared » when modern men appeared in each locality, in turn. What then is so extraordinary about modern man at the dawn of civilization, first in the Mediterranean (see Etruscan depictions), then central Europe, and finally around its fringes, and right up to mediaeval times in the last case, knowing these creatures, and knowing what they looked like, what weapons they used, how they deported themselves, and that their feet were just like ours ? There is nothing extraordinary about this at all ; it isn't really even surprising or it should not be so. The difficulty in grasping this

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concept is due entirely to the gap between the end of the Dark Ages and current anthropological thinking : a gap that was filled with scepticism combined with outright lack of knowledge and progressive suspicion of ancient traditions and accounts.

It is our contention therefore, that the Wudewása are detailed and accurate descriptions of Neanderthaloids — maybe of more than one type — that lingered on in Europe north and east of a line drawn through central Ireland, Britain, Germany, Austria, and the Balkans to the Dardanelles, until comparatively late dates and progressively later as you travel from the extreme southwest to the north and east. There is today growing evidence of such « wudewása » in the Caucasus and the mountains of northern Iran, and thence via the Pamirs to the whole of the great Mongolian upland massif of eastern Eurasia. Reports have even more recently been received (Porshnev, B.F., private communication) that they are also spread over the forested areas fareasternmost Siberia. This would be consistent with both ecological and historical fact. The Neanderthalers went away ; they were neither driven out nor exterminated. And, we may look for descriptions and depictions of them in early works from all Eurasian countries, be they called therein trolls, gnomes, or by other titles previously relegated to folklore.

The most pertinent argument against the notion that the wudewása and other wild men were Neanderthalers is that this group of primitives or submen were the creators of the very fine Mousterian type of stone implements and had therefore graduated from the dendritic phase very long ago, while these latter day creatures seem never to possess anything but wooden implements. This argument while perfectly valid in one respect is not, in our opinion, conclusive. First, not all the Neanderthalers which collectively were once spread all over Eurasia and in related forms apparently over Africa, Orientalia, and possibly even the New World (see Sanderson, *op. cit.*) need have progressed to the stage displayed by the makers of the Mousterian stone tools. In fact, it would seem much more likely that some should have remained on the borderline of culture. Secondly, if they were gatherers rather than hunters, the more primitives among them may not have carried weapons of stone although using scrapers, burrins, and other such artefacts for peaceful activities. Such

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tools may have been the perquisites of the females. Thirdly, there is ever increasing evidence that primitives disposessed of their territory and forced to retreat into forests, where stones may be a rarity or entirely unknown over great areas between watercourses, give up the use of all instruments of any complexity except for wooden ones. The Pi Tong Luang, also called « The Ghosts of the Yellow Leaves » of Thailand, a fine Mongoloid race, today use nothing but bamboo (6).

Finally as to the disappearance of the Neanderthalers or other primitives which gave rise to the wudewása tradition, it should be pointed out that small relic groups of low culture especially if untribalized, once split up and confined to limited and shrinking territories invariably appear to dwindle in number due to a progressive deterioration of their fertility. This has been observed among the Bushmen and the Negrillos of the Orient. Thus, it was first the dissection and then the clearing of the forests that brought about the dissolution and extinction of the wudewása rather than any deliberate massacre by more advanced races. The forests on the fringes of Europe have not even now been finally cleared and especially in mountainous districts. The Wudewása could well have still existed in many large areas up till medaeval times.

Riassunto

Lo studio descrive un certo numero di ritratti medievali di ominidi selvatici pelosi chiamati in origine *wudewása* e più tardi, per derivazione di quell'appellativo, woodhouses, wodewose, etc. Vengono anche esaminati altri ritratti di uomini selvatici pelosi ritrovati in manoscritti più recenti e alcune delle più antiche storie naturali di cui si analizza la natura di alcune figure.

Vengono anche esaminati i ritratti medievali di scimmie e bertuccie, attirando l'attenzione sulla cura e la precisione che gli artisti impiegarono nel disegnare i piedi di questi primati. Ulteriore testimonianza dell'antecedente esistenza di veri uomini selvatici è dedotta da disegni, incisioni e dipinti contemporanei di persone abbigliate con costumi di pelliccia, durante recite e rappresentazioni, per impersonare dei wudewása ; ed è mostrato come molte di queste illustrazioni svelino caratteristiche che confermano le abitudini e armi dei primitivi selvatici.

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Viene sottolineata l'importanza della forma umana o ominide dei piedi del wudewása. Infine, viene suggerito che l'originale wudewása fosse un neandertaliano residuo, o altro ultimo primitivo o subumano, sopravvissuto nelle primordiali foreste europee fino ad epoca medievale, originando anche i termini « troll », gnomo, satiro, e così via e le tradizioni che abitualmente si accompagnano a questi titoli. Viene messo in evidenza che, molto probabilmente, i neandertaliani non furono sterminati dagli uomini di Cromagnon, nè da qualche altra specie avanzata di uomo moderno ma — non essendo essi raggruppati in tribù ed essendo probabilmente anche raccoglitori solitari, piuttosto che cacciatori — essi, semplicemente, si ritirarono nelle foreste e si spostarono progressivamente dall'ovest verso l'est, finchè forse, come oggi credono gli scienziati russi, non si arroccarono nel Caucaso, dove vengono chiamati Kaptar. È da sottolineare che, forse, durante questo ritiro essi hanno abbandonato l'uso di strumenti litici per ritornare ad una semplice cultura dendritica.

In ogni modo, poichè le foreste primeve ne conservarono larghe tracce nell'Europa centro-orientale e orientale, in aree isolate, così come in Scozia e Scandinavia fino a tempi medievali, questi primitivi pelosi possono essere stati conosciuti dagli artistici dell'epoca.

Résumé

Cette étude décrit un certain nombre de portraits moyenâgeux de hominiens sauvages poilus appelés originairement « Wudewása » et qui plus tard furent appelés en dérivation de ce surnom, woodhouses, wodewose, etc. On y examine aussi d'autres portraits d'hommes sauvages poilus retrouvés dans des manuscrits plus récents et quelques unes des plus anciennes histoires naturelles dont on analyse la nature de certaines figurations.

On examine aussi les portraits moyenâgeux de singes et de guenons, en attirant l'attention sur le soin et sur la précision avec laquelle ces artistes dessinèrent les pieds de ces primats.

On déduit d'ultérieurs témoignages de l'existence précédente de véritables hommes sauvages à partir de dessins, de gravures et de peintures contemporaines de personnes habillées avec des vêtements en fourrures pendant des récitations et des représentations où ils incarnaient les « wudewása » ; il a été aussi démontré comme beaucoup de ces illustrations dévoilent des caractéristiques qui confirment les habitudes et les armes des sauvages primitifs.

On souligne aussi l'importance de la forme humaine ou hominienne des pieds des « wudewása ». On suggère enfin que le « wudewása » original est un résidu du néandertalien ou d'un des derniers primitifs ou subhumains qui a survecu dans les forêts primordiales de l'Europe jusqu'à l'époque médiévale et qui donne orgine aux termes « troll », gnome, satyre et ainsi de suite et aux traditions qui accompagnent habituellement ces titres.

On met aussi en évidence que très probablement les néandertaliens ne furent pas exterminés par les hommes de Cro-magnon ni par une autre

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espèce plus avancée d'hommes modernes mais — vu qu'ils n'étaient pas groupés en tribu et qu'ils vivaient probablement de cueillette plus que de chasse — ils se retirèrent plus simplement dans les forêts et ils se déplacèrent progressivement de l'ouest vers l'est jusqu'au Caucase probablement, comme le pensent les savants russes, où ils se nichèrent et où ils vinrent appelés « Kapter ». On doit souligner qu'ils abandonnèrent peut-être dans cet exode l'usage des instruments en pierre pour revenir à la simple culture dendritique. De toute façon, vu que les forêts primitives en conservent de larges traces dans l'Europe centre-orientale et orientale et dans des régions isolées comme par exemple l'Ecosse et la Scandinavie à l'époque médievale, ces primitifs poilus ont pu être connus par les artistes de l'époque.

Summary

This paper describes a number of mediaeval depictions of wild haired hominids called originally *wudewása* and later by derivations of that title such as woodhouses, wodewose, etc. Other depictions of hairy wild men occuring in later manuscripts and some of the earliest natural histories are also discussed and the nature of the figures therein analysed. Mediaeval depictions of monkeys and apes are also described and attention drawn to the care and precision which the artists employed in drawing the feet of these primates. Further evidence for the previous existence of true wild men is deduced from contemporary drawings, cuts, and paintings of people dressed for pageants and plays in fur costumes to simulate wudewása ; and it is shown that many of these illustrations disclose confirmatory features of the habits and of the weapons carried by the wild primitives. The significance of the entirely human or hominid form of the feet of the wudewása is stressed. Finally, it is suggested that the original wudewása were relic Neanderthalers or other extreme primitives or submen that survived in the primaeval forests of Europe until mediaeval times, giving rise also to the terms troll, gnomes, satyrs, and so forth and the traditions that customarily go with these titles. It is pointed out that the Neanderthalers were most probably not exterminated by Cro-Magnon nor any other advanced races of modern man but, being nontribalized and possibly even solitary gatherers rather than hunters, they simply retreated into the forests and their range thus shrank progressively from the west to the east until their only remaining stronghold may be, as now believed by Russian scientists, in the Caucasus where they are known as Kaptar. During this retreat they may, it is pointed out, have abandoned the use of stone implements and reverted to a purely dendritic culture. However, since the primaeval forest remained in several large tracks in east central and eastern Europe and in isolated areas such as Scotland and Scandinavia untill mediaeval times, these haired primitives may have been known to artists of that period.

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Fig. 2

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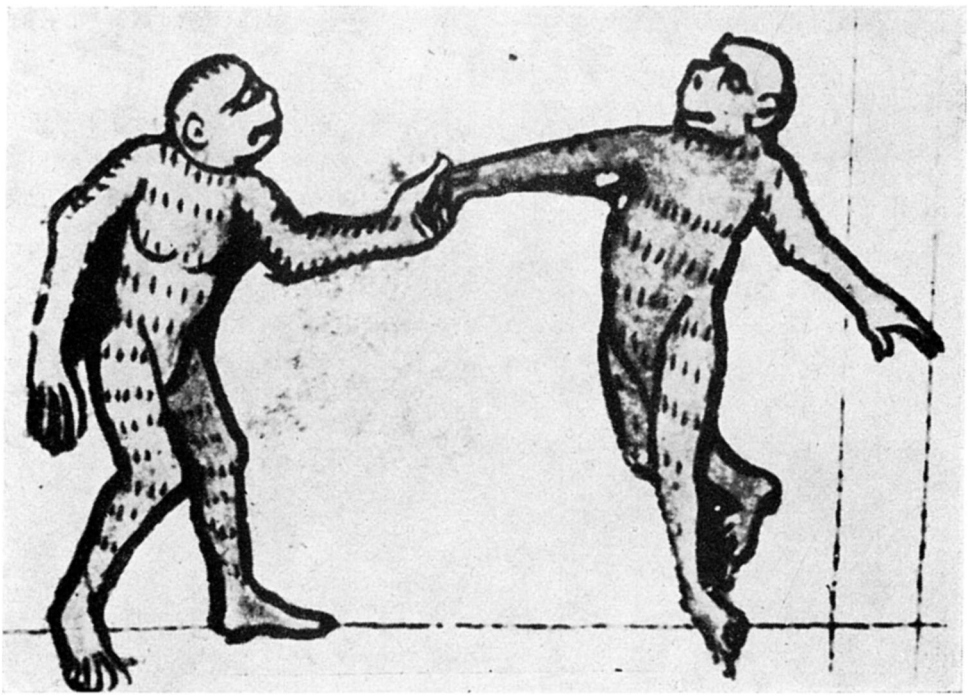

Fig. 3

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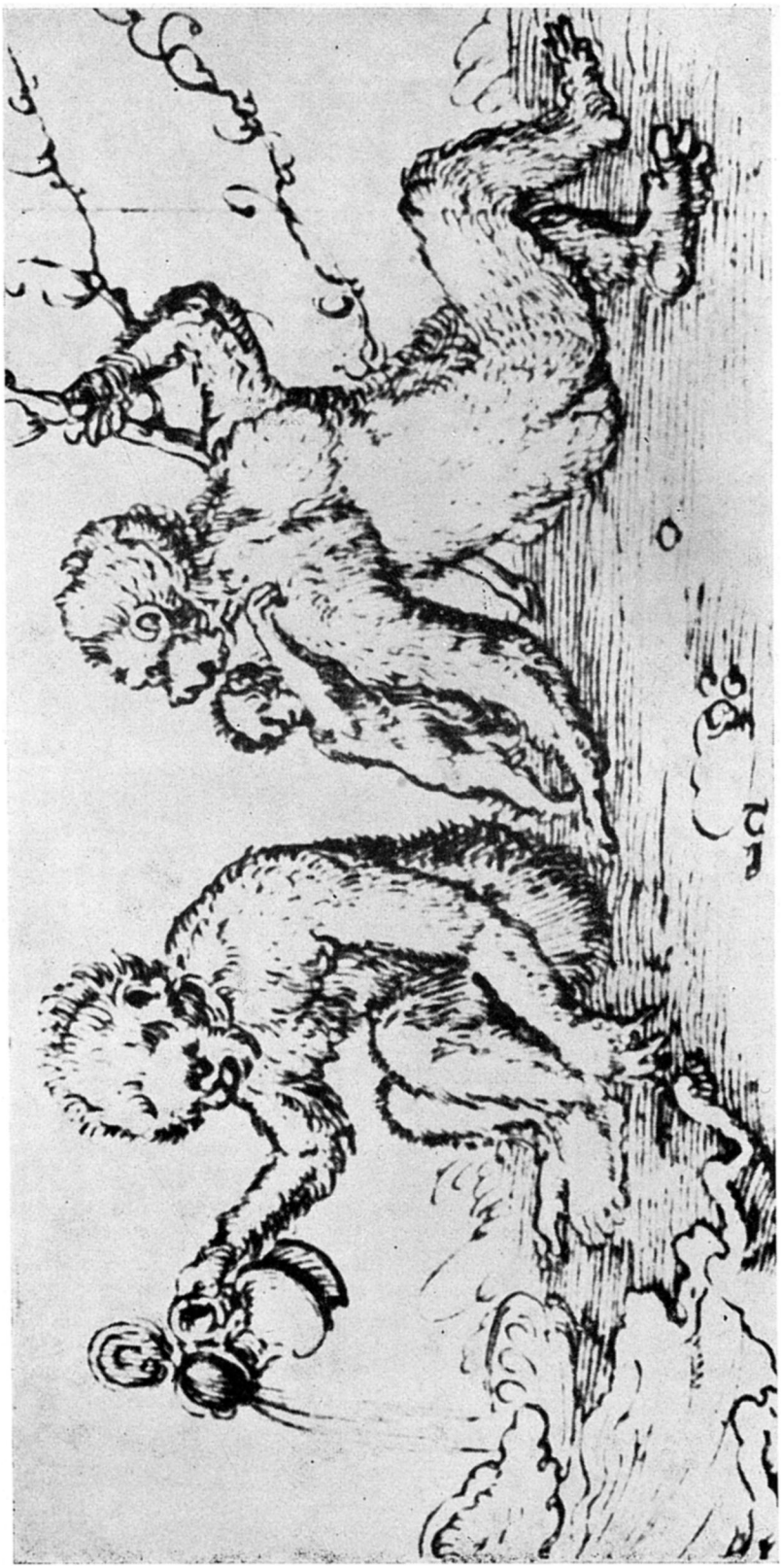

Fig. 4

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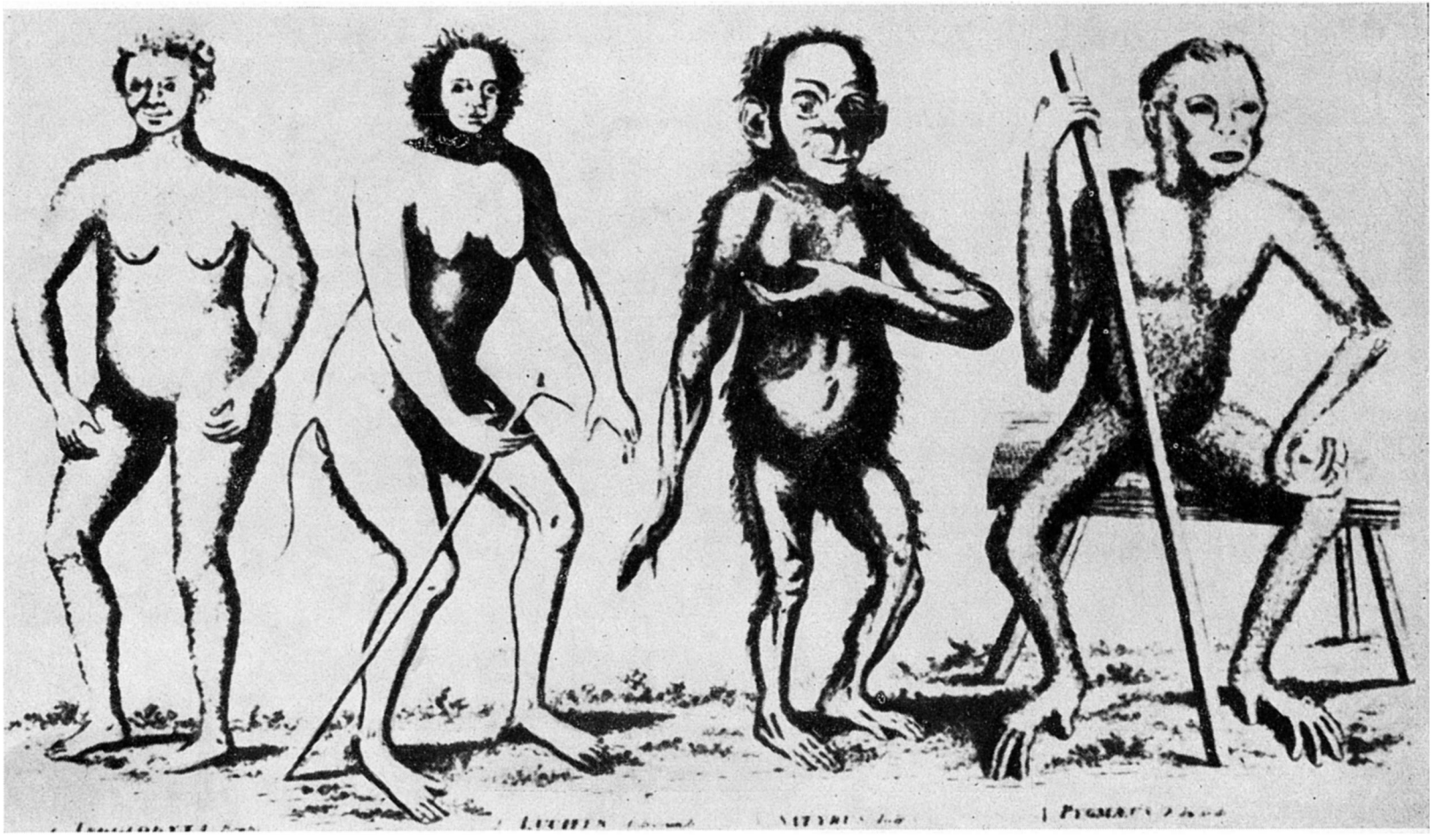

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